

Audio file

[1980-06-15 - Side_1 - Track_1.m4a](#)

Transcript

00:00:00

Suburb of Los Angeles at the.

00:00:02

Of 88.

00:00:03

He wrote dozens of books, but perhaps his best known work was Tropic of Cancer, which was sued in many courts as an allegedly obscene book. While the report about Miller's life and work and a talk with his.

00:00:14

In a few minutes.

00:00:15

But first.

00:00:16

Legal side of Henry Miller's life when Tropic of Cancer got into trouble with the.

00:00:21

The man who went to court on behalf of Henry Miller and his publisher was Charles Rembar, a New York lawyer who's also defended other books against obscenity charges.

00:00:29

Remember, has made a career of worrying about the 1st amendment.

00:00:32

He's worried now because that part of the that first part of the Bill of Rights is in a peculiar condition.

00:00:38

In some ways.

00:00:40

It's being extended.

00:00:42

Bloated, perhaps, is the word beyond the place where it ought to live.

00:00:47

What do you mean by that?

00:00:49

Well, for example, we had a decision from the Supreme Court.

00:00:54

Saying that an attempt to regulate election spending.

00:00:58

Was.

00:01:00

Violative of the 1st amendment.

00:01:02

Equating money with free speech.

00:01:07

Uh.

00:01:07

I saw in the papers a couple of weeks ago that the FCC said they could not do anything about junk telephone calls.

00:01:14

Really horrid invasion of privacy.

00:01:16

In the name of the 1st amendment.

00:01:18

The name of the 1st amendment.

00:01:21

Topless bars have been defended on the ground that wriggling is a form of free speech.

00:01:26

But isn't wriggling a form of free speech you do?

00:01:28

No, I don't think so.

00:01:29

I think the most libertarian of our justices have always. That is Hugo Black and William Douglas always drew a rather sharp line between conduct and expression.

00:01:40

Think they were right?

00:01:42

On the other hand.

00:01:44

We see the acting Secretary of State attempting to influence what broadcast stations put on the air, which goes right to the heart of the 1st amendment, that is.

00:01:58

Restricting expression for political reasons.

00:02:02

So that I'm afraid, we we still don't understand what the amendment is all about.

00:02:07

The one thing we know.

00:02:10

Is.

00:02:12

Within the 1st amendment is the press.

00:02:14

And that brings me to another point about it.

00:02:18

The when.

00:02:19

When the people who drafted the Bill of Rights put the 1st amendment in, they were thinking about the expression of opinion. People should not be silenced.

00:02:30

People should not be drawn and quartered for criticizing the government as they had been only a short time before.

00:02:38

But our society has changed.

00:02:42

Our life and our government has got much more complicated.

00:02:45

And now I think a necessary part of the 1st amendment is.

00:02:52

The capacity to get at the facts.

00:02:56

That is the.

00:02:58

Yourself about government isn't worth much if you don't know what's going on in government.

00:03:03

And so I think access.

00:03:06

Is now an important part of the 1st Amendment freedom and that the various restrictions put on journalists are kind of thing we should be concerned with.

00:03:16

As a general matter, are the restrictions being placed on the press or or the?

00:03:21

Restrictions on the 1st amendment.

00:03:24

Putting the 1st amendment in danger.

00:03:26

Take, for example, the law of libel we.

00:03:31

Hear a great deal from publishers and writers and.

00:03:34

How the present court is backing up on the law of libel and making things very difficult. Well, actually, the press is much freer with respect to libel.

00:03:44

Freer than it was, say, 20 years.

00:03:44

Now.

00:03:45

When?

00:03:48

At the moment there is a slight retrogression. It doesn't amount to much.

00:03:51

However, there is a greater need for.

00:03:54

Now that is, there should be more freedom and there should be more freedom than we have now because government has gotten so vast and complicated.

00:04:04

That it's very hard to keep up with.

00:04:08

Wonder what the Framers would say about.

00:04:11

The use that's been made of the 1st amendment and about the condition today of the 1st amendment, if they had a chance to.

00:04:18

I guess it depends on which framer.

00:04:21

If it were the good guys, well.

00:04:22

The good guys.

00:04:24

At first, they would be astonished.

00:04:27

They would be just as astonished as they would be at these vehicles that seemed to move around without horses in front of them.

00:04:34

But being men of intellect, it would take not more than an hour or two for them to understand that what's being done with the First Amendment now is exactly what they had in mind.

00:04:47

Charles Rimbaud, who defended Henry Miller's traffic of cancer. He also defended Lady Chatterley's Lover and ***** Hill, among other books.

00:04:55

Book written by Rembar rather than defended by him is the law of the land which traces the evolution of the American legal system.

00:05:02

Such a gloomy tradition that Protestant church don't, you know, and even the Lutheran Church from Germany, when the Calvinists the same damn thing.

00:05:12

Bleak, bleak, watery and sinful. And.

00:05:17

Punishment and all.

00:05:18

You know things we want to get rid of if we want.

00:05:21

Live.

00:05:22

In many ways, Henry Miller was a poet of life.

00:05:26

But most of us know him because of his notorious early novel, Tropic of Cancer, published in 1934 in Paris.

00:05:33

It was not published in the United States until 1964, when Barney Rosset, of Grove Press decided to take it on.

00:05:40

We called Mr. Rossett and asked him about his first meeting.

00:05:44

It was in Big Sur, CA, where the writer was to live a good part of his life, and Rossett said he drove out, especially to make his pitch in person.

00:05:52

A long time Henry, in an old car of a dirt road to a very precipitous.

00:05:58

I mean a house for the terribly precipitous drop off right near it, with an out with a couch outside where the rain had been pouring down on it and Henry came and I was quite impressed by him. But he was very stern and severe and really.

00:06:14

Not in sympathetic to having Tropic of Cancer published.

00:06:19

Not unsympathetic.

00:06:20

No, he was unsympathetic. He was unsympathetic.

00:06:21

He was on something. Why was?

00:06:24

There.

00:06:25

He said that he really didn't want to have any trouble.

00:06:30

At this point, there had never been an American publication of the book.

00:06:33

Most certainly had not.

00:06:35

And that he really felt that it would just cause trouble to him.

00:06:41

Life was.

00:06:42

He didn't want the American Legion burning down in his house.

00:06:47

He obviously was not a man of any great financial means, and the amount of money offered was.

00:06:54

Dazzling to me, I would think also to him.

00:06:57

Who is dazzling to offer anyway?

00:06:59

And.

00:07:02

He turned it down and that didn't seem to really be of any importance.

00:07:05

How much did you offer him, by the way?

00:07:06

I believe I'm not sure of this, but I think it was \$100,000.

00:07:10

Not bad.

00:07:10

As an advance, I knew that we were going to immediately be thrown into.

00:07:16

Very, very difficult.

00:07:19

But he still turned it.

00:07:20

But later, maybe a year or two later. His very, very dear friend Henry Gold, German publisher.

00:07:30

And another friend of his, Maurice Drury's, whose father had published Tropic of Cancer in in Paris.

00:07:38

Met with Henry in Hamburg and they cabled me to come on over to Hamburg and I went and at Hamburg, the three of us convinced Henry to let me publish the book in the United States.

00:07:49

In the long run, it must have been financially worthwhile to was it not?

00:07:53

It was, but it it it was.

00:07:58

Financially worthwhile.

00:07:59

Eventually, but it was extremely difficult and long. I think there were probably we were probably had more than 200 lawsuits.

00:08:08

More than 200 lawsuits.

00:08:09

I think so.

00:08:10

And in Chicago now, where one of the more famous.

00:08:13

Took place.

00:08:14

And I know that we were.

00:08:17

I think it was in 12 or 13 towns and immediate vicinity of Chicago.

00:08:22

How much did you spend, do you think?

00:08:24

Lawsuits against publication of tropical cancer.

00:08:28

I never Canada's all up, but it was certainly several \$100,000.

00:08:33

But we sold a lot of books, so it wasn't not crying about it.

00:08:38

Right. How many did you?

00:08:39

Ultimately, we sold many books.

00:08:41

How many copies of Tropic of Cancer?

00:08:43

I think because I'm in Chicago without any records, but my my feeling is that we probably sold.

00:08:50

Around 3 million.

00:08:52

Although Tropic of Cancer and its sequel, Tropic of Capricorn 1, Mr. Miller, his success, he was known for many other books which he authored, such as money and how it gets that way and the wisdom of the heart.

00:09:03

He was a prolific writer who published well over 50 books in his lifetime.

00:09:08

I don't take much credit for what I write.

00:09:12

Know really, it could be, said anonymous.

00:09:15

It writing.

00:09:16

Something takes over and I let it take over.

00:09:20

I'm its slave when I'm when I'm writing.

00:09:24

Do you understand? I have ideas.

00:09:26

But I don't stick to.

00:09:28

I don't think I. I'm ready to sacrifice them at any time of the road.

00:09:35

And follow another idea.

00:09:37

You make it sound almost like you're finding something instead of creating it.

00:09:40

That's what, that's.

00:09:42

Oh, that's what writing is all about is to try to find out what are you writing about and why are you writing.

00:09:49

The whole thing about writing, I don't take credit for being a great creator.

00:09:54

Don't think I created anything of importance.

00:09:57

You had a lot of dealings with him then.

00:10:00

Yes.

00:10:00

As his publisher, how would you?

00:10:01

Do you remember him personally?

00:10:04

I remember him as a person who was extremely generous.

00:10:10

Generous in what sense?

00:10:12

In helping people.

00:10:14

He was a cantankerous person too, wasn't he?

00:10:16

US10 tankers evacuate. Generous, suspicious.

00:10:23

Altogether, quite beautiful. And it all comes out in his.

00:10:26

I think that's one of the most important things about him, that everything was, in his words, the everyday, the sort of what would seem to be banal things suddenly became a sort of a celebration of life.

00:10:40

When he looked at it through his cosmological eye.

00:10:43

Barney Rosset, of Grove Press, publisher of Henry Miller's Tropic of Cancer and many of his later books.

00:10:50

I'm an enigma to myself, you know, but there weren't many great men that way, don't you think?

00:10:57

I mentioned Gerda, and the way he spoke. Now, who would credit him with saying a thing like?

00:11:03

That.

00:11:04

And Walt Whitman didn't Walt Whitman say something about? So you've. So I contradicted myself.

00:11:12

What?

00:11:12

So.

00:11:12

I contradicted.

00:11:14

Yeah, he was a great man for acceptance and that is a word I'd like to leave. Like the last word, the word acceptance.

00:11:22

That is the thing that I find American people are unable.

00:11:27

To get out of their mouths and to follow acceptance, accepting the good and the bad together.

00:11:35

Accepting life as it comes. Do you see what I mean?

00:11:39

Not always trying to change it, remake it.

00:11:43

Are we greater than the creator of the universe?

00:11:46

Have we?

00:11:46

Are we going to put the finishing touches to it?

00:11:49

Afraid that's a good.

00:11:51

Unintentionally, we're putting the finishing touches to it.

00:11:55

Do you see what I mean?

00:11:56

That's what I think, yes.

00:11:56

I.

00:11:58

The writer Henry Miller, who died in Big Sur, CA, last Saturday. He was interviewed for NPR's options by Connie Goldman in 1977.

00:12:29

I'm the Czechoslovakian government of radio for Europe.

00:12:35

Good evening.

00:12:37

Mark the 30th anniversary of the sentencing to death of Doctor Milo Dahorakova.

00:12:41

The state prosecutor in the case said that Horakova had been his greatest fo.

00:12:47

And as reported by a fellow political prisoner, her last words on the gallows were I am an honorable loser.

00:12:54

I love this triple died just as she lived bravely and honorably.

00:13:02

The other people saved her death with her from June 19.

00:13:05

Were a policeman a lawyer?

00:13:08

Journalist.

00:13:10

A publisher and a full artist were also.

00:13:11

Here's.

00:13:19

Received 25 years or 20 years, for example, a 60 year old former Member of Parliament received a 20 year term and former Secretary General of the Czechoslovak Social Democratic Party was sentenced to 20 years in prison.

00:13:33

Although they did not know each other.

00:13:34

All of.

00:13:35

People were shot.

00:13:36

The crime of conspiracy against the state.

00:13:39

A conspiracy, though, certainly.

00:13:41

But it was not they who were the true conservators, the political past of those indicted and sentenced speaks clearly enough.

00:13:49

The people in the docks represented the whole range of political parties in Czechoslovakia.

00:13:54

Sitting next to the Czech national folklists for the.

00:13:59

Social Democrats and an independent left wing socialist.

00:14:03

It was not until 18 years later that the Supreme Court revoked the verdict, and shortly thereafter the Communist Party itself submitted an official explanation of the trial. The reporter of the Communist Party of Czechoslovakia, Central Committee for political trials reads as follows.

00:14:21

In the attempt to complete the power victory of 1948, we provide additional evidence of its justification was essential to prove the existence of an organized underground resistance in Czechoslovakia.

00:14:34

In other words, the justification of old violence was supposed to substantiate the need for new violence and the forcible seizure of power was supposed to be just verdicts and executions. Since the coup of February 1948 suppressed all democratic tendencies in Czechoslovakia, the latter had to be.

00:14:53

Among those indicted.

00:14:56

The trial and its voted rest in the hands of the prosecutors and judges alone, the preparation of the trial was followed and directed from the highest quarters, including Deputy Minister of the Interior Carl Schwab, one survivor of imprisonment later said Schwab was present during my interrogation 3 times.

00:15:15

On each occasion he beat me, leaving me with a bloody face on the occasion of.

00:15:19

Last visit.

00:15:20

He shouted at me whether you confess or not, it will change nothing.

00:15:25

We already have the verdicts against you.

00:15:27

Our state security Member also spoke of Karl Slob's intervention in the interrogation. While his superior admitted advisers had also taken part.

00:15:39

According to the report of the Commission of the Cpcs Central Committee, known as the Pilar Committee, the Security Commission of the Central Committee discussed and approved not only the preparation of the more important political trials, but also the terms of the verdicts.

00:15:55

According to the findings of the Bilaw Commission, a narrower political secretariat composed of Clement Gothmald and others for direct responsibility for political trials.

00:16:12

I.

00:16:20

I.

00:16:20

You are received a commentary on the Czechoslovakian service.

00:16:24

Radio for Europe?

00:16:33

The trial of Nila Don Forkova and the other 12 defendants was neither an exception nor a manifestation of despotism on the part of the interrogators, prosecutors, or the courts.

00:16:43

Nor was it a unique, enclosed affair, just like the trial of General Carol Kutubasa, it started a whole series of other trials. The DLA Commission's report admits that some 600 other citizens were arrested in connection with oracleva's trial.

00:16:58

Terror had become a.

00:17:00

Members of the resistance movement were hanged, while those who acted as witnesses in the case against Milo.

00:17:06

Cuba were.

00:17:07

Given long terms in prison or in labor camps, they included many permanent members of the resistance movement.

00:17:15

By.

00:17:15

The logical history the terror leader claimed its victims from the very ranks of those who helped unleash it, Carole Schwab, and those who were the scriptwriters for both the court proceedings and the verdicts, long before the trial took place.

00:17:28

And long before the sentences were pronounced.

00:17:31

All victims of their own terror tactics.

00:17:35

Biblical saying they that take the sword shall perish by the sword.

00:17:39

Found its fulfillment.

00:17:42

The public throughout the world was shocked upon learning about the prod verdicts for the first time since the Nazis were in power. A court had pronounced a death sentence on a woman, the mother of a 16 year old daughter and an active participant in the anti Nazi under.

00:17:57

Who had spent many years in the Gestapo jail.

00:18:00

Appeals and protests continue to arrive at Prague Castle.

00:18:03

Those demanding clemency for Miloda Horáková included Albert Einstein and Bertrand Russell.

00:18:10

But it was all in vain.

00:18:11

None of the party leaders raised any objection to the verdicts, and none of them suggested converting the death penalty.

00:18:19

Those then in the government were fully agreed in this case and in all previous and subsequent cases.

00:18:27

Those whose lives were spared were sent to the Czechoslovak gulags the remaining four to die.

00:18:34

Waited in the basement.

00:18:35

The prison hospital for their deaths.

00:18:37

An electric bell rang when each prisoner was supposed to be let out for execution.

00:18:42

The sound of the bell was heard by the.

00:18:46

Defendant crossover.

00:18:50

To be executed.

00:18:52

I'm dying. The soldier's dead.

00:18:54

People still think.

00:18:56

Noise.

00:18:57

The assembled witnesses, including judges, prosecutors, state security members and the party establishment.

00:19:04

From loud and relaxed discussions while waiting for an.

00:19:08

Finally left.

00:19:10

Since the bridge and maternity ward was located on the third floor of the hospital, the mothers were allowed to take their babies for their daily walk on the trampled down lawns around the two gallows.

00:19:20

Covered now.

00:19:21

Cigarette butts and candy wrapping only a few hours after the.

00:19:25

Had been carried out.

00:19:28

As the PLA Commission report says, the purpose?

00:19:31

The trial was to supply additional proof.

00:19:39

That while he and those hundreds and thousands of subsequent files only supplied additional evidence of what the February 2.

00:19:47

I.

00:19:51

Had been installed by and. What were the sort of people who had come to power in February of 1938?

00:19:58

I.

00:20:12

Show me the weather.

00:20:20

I.

00:20:36

You have been listening to commentary on the Czechoslovakian.

00:20:39

Replay.

00:20:39

Of radio free Europe.

00:20:41

And you would like to comment on?

00:20:44

Please breathe your comments to each other so.

00:20:47

Waiting for you.

00:20:50

1000 munchen.

00:20:52

In detail, there's community chopper.

00:20:55

67 were German.

00:21:00

Gully I'll address is.

00:21:02

Marty and Paul Radio for your.

00:21:06

67.

00:21:09

8009.

00:21:10

142 West Germany.

00:21:13

Thank you very much for listening and good evening.

00:21:18

I.

00:21:24

I'm.

00:21:24

Ah.

00:21:31

I.

00:21:39

I.

00:21:42

The BBC's World Service all the time Tier 45 Greenwich Mean time.

00:22:05

BBC World Service now it's time for the book program with Africa.

00:22:36

Yes, time for more books. And in today's program, the life and work of Henry Miller.

00:22:40

The life, work and untimely death.

00:22:43

Playwright Joe Orton.

00:22:44

And the importance?

00:22:45

Of starting a child's life by giving it plenty of books to read.

00:22:49

A few days ago came news that Henry Miller, one of the most celebrated 20th century American authors, had died in California at the age of 88.

00:22:57

Miller published a lot of books, but everyone always associated him with his first major autobiographical novel, Tropic of Cancer.

00:23:06

We breathe warmly into each other's mouth.

00:23:09

America, 3000 miles away.

00:23:13

I never want to see it again.

00:23:16

Map.

00:23:16

Nothing can happen now till morning.

00:23:19

I wake from a.

00:23:20

Deep sumlar to look at her.

00:23:21

I look at her beautiful wild hair.

00:23:24

Is there something falling down my neck?

00:23:27

I look at her again closely.

00:23:32

Her hair is.

00:23:32

I was I.

00:23:34

I pulled back the sheet.

00:23:36

More of they are swarming over the town.

00:23:40

Six and the very typical part of Henry Miller, Tropic of Cancer, his autobiographical novel of the Next 8 Sit American Living in Paris with Miller himself did in the 1930s.

00:23:41

Please.

00:23:51

The book was published in 1934 and became infamous for its explicit sexual description.

00:23:57

It was banned in America until 1961.

00:24:00

Miller was born in New York in 1891, worked in the cement company, ran away at the age of 18 with a woman old enough to be his.

00:24:07

Mother and during the rest of his life went from 5 marriages.

00:24:11

Young people, he was a major literary figure.

00:24:13

Others dismiss him as nearly a pioneer of *****. In an interview reported in 1978.

00:24:19

If he thought some people liked him.

00:24:20

Books simply because there's not in there about sex. Oh, absolutely.

00:24:27

Yeah, I have no hesitation in admitting that.

00:24:30

That when I'm interested many other things that.

00:24:32

Many.

00:24:33

Than.

00:24:37

It would be a pity if that one.

00:24:38

1.

00:24:40

Sex has no pool anymore.

00:24:42

Everybody is immersed in it, like another fan.

00:24:46

You know what I mean?

00:24:47

Therefore, there's no extra singing, no surprise, no enjoyment.

00:24:55

This is all they were doing exercising.

00:24:57

Do you see where as when you had the struggle to get a little piece of tale as we call it, you know that was well, it was like looking for a meal when you're hungry, don't you think?

00:25:05

Where's your wife?

00:25:10

Now they're no longer hungry. They're satiated.

00:25:14

Do you still know what I mean?

00:25:15

That's what I'm more again.

00:25:17

But why? I gave it such importance in my life is because I think I was of a puritanical background and my awakening just sex with a very.

00:25:29

Important thing in my life.

00:25:31

What do you think you would?

00:25:32

Be doing now. If let's say you were.

00:25:35

202530.

00:25:38

If we were 20, I'd probably be like everybody else, I imagine.

00:25:39

Bing.

00:25:43

I never looked like everybody else.

00:25:45

Wait a minute.

00:25:46

No, I would still be again it.

00:25:48

You're.

00:25:49

'S Society today, all this that has come about through my work in my my evil work. I abominated I loving.

00:25:57

I despise these people who are on dope and who are listening to rock and.

00:26:05

Going to the sports game.

00:26:07

That.

00:26:08

That's entirely different from what.

00:26:10

What what I would like to see, but then it is part.

00:26:14

I might fall, I know.

00:26:16

I help them chant things down, but I didn't help build up anything.

00:26:20

Do you see what I mean?

00:26:21

I was a cut destroyer. Henry Miller talking in 1970.

00:26:26

To Richard.

00:26:27

I asked Chris.

00:26:29

Of the University of East Anglia at.

00:26:31

Does he agree with Miller's estimate of himself as a destroyer of Inhibitionist, creator of something positive?

00:26:35

Of.

00:26:37

No, I think they they go hand.

00:26:39

Hand, don't they?

00:26:41

OK, Sir.

00:26:41

It comes really out of the puritanical bank.

00:26:44

And that was what he tackled the whole puritanical view of life when he went to Paris in 1930.

00:26:54

His eyes, I think, and transform. Not only was he on one hand celebrating sensuality and sexuality, but he was.

00:26:55

Reveal the world.

00:27:04

Thankfully.

00:27:06

A whole materialist worldview he was taking on that version of what life was about. The the sturdy work ethic.

00:27:13

So I think he was.

00:27:15

Both destroying something and creating something he was opening up new avenues. New pathways of thought.

00:27:22

You talk about his arrival in Paris. For what? The nine year study in 1930.

00:27:28

I get the impression looking going at tropical cancer that he was in some ways not an American writer at all, but part of that European tradition, which Lawrence Durrell is another.

00:27:37

Well, I think that's very true. If you look for his literary form in America, there'd be people like Whitman especially.

00:27:47

But there would also be Grandpa and Verlaine and William Blake and so on.

00:27:55

People who represented what he described once as a literature of crisis breakdown, hallucination and vision.

00:28:01

And I think it is very much that European dimension that he.

00:28:05

Seizing.

00:28:05

He was out for an international.

00:28:08

Like that old. Now I find him almost obsessed with.

00:28:17

Mills.

00:28:20

Fleece, sweat and so on.

00:28:21

I get the impression that possibly he didn't injure too much if he makes fashion books.

00:28:26

Well, I I think he certainly didn't want.

00:28:27

Thanks.

00:28:30

I mentioned Whitman.

00:28:31

Whitman does much the same thing. He wants really to absorb the total experience.

00:28:37

Doesn't want to deny anything.

00:28:39

He was a romantic, but he wasn't a romantic favor.

00:28:43

And that's 1.

00:28:46

Of the reasons I can attack the drug.

00:28:48

See, he wants to take reality straight because he thought he was part of a society that actually wanted to close off whole.

00:28:54

Area of its.

00:28:55

Years and those are the areas of experience he wanted to bring out and put on to the microscope. And the sexuality is an ambiguous experience.

00:29:05

What about his attitude to?

00:29:07

They do regardless seem to be nothing more than sex object.

00:29:11

I think that is.

00:29:13

In which he now seems old fashioned.

00:29:17

There is right in the center of all his books, of course, the.

00:29:20

Himself. But that's his subject.

00:29:23

He invents himself and everything.

00:29:26

He subordinated all other experiences, all other people.

00:29:27

Experience.

00:29:30

There is a tendency for him, therefore, to reduce women to the role of objects, but I think.

00:29:37

Everything is to border to that one central self experience which he was involved in.

00:29:43

Was it really inevitable? Was it?

00:29:45

It intensified.

00:29:48

Would you like liberated generations of in 1960?

00:29:51

Well, in.

00:29:52

In a in a cure?

00:29:54

You know, they very rapidly went beyond him and no longer needed.

00:29:59

Guru figure like that.

00:30:01

And others had anyway taken off from him. Inspired party by him.

00:30:05

People like the Beats Ginsburg and Kerouac, and then almost all of those who followed in the 60s like Norman Mailer, and even somebody like.

00:30:15

He's.

00:30:15

Opened the door for all of these people, but as far as the.

00:30:19

Were.

00:30:20

In the 1960s, they were getting their.

00:30:22

Straight and not out of books.

00:30:24

And that is what he would actually, that's what he would prefer moved of his.

00:30:27

Approved.

00:30:28

An anti literary person.

00:30:31

Gaining the same sense of.

00:30:32

For lunch rather than our.

00:30:35

Talking about his art, one gets the impression that there is quite a strong decline in his later years, but he did not keep up the achievement of the earlier books. Would you agree?

00:30:45

Yes.

00:30:45

I think I think that is so.

00:30:47

I think you can take in the early books.

00:30:48

See.

00:30:49

Felixity, I think that's an essential element of the experience. He rolls around in language as he roams around in his sexual experiences.

00:30:58

I think later on he becomes rather rather boring.

00:31:02

He goes on to great lengths at issues which don't seem really to be our imaginations anymore.

00:31:08

But the earlier stuff, particularly obviously tropical cancer, will continue.

00:31:12

Be important.

00:31:13

Yes, there is a sense in which we I think we are now regarded in part as a period piece. But on the other hand, here is a man who is in love with language.

00:31:25

Of central importance, they are liberating essential experience with liberating and sometimes we are interested in writers.

00:31:31

We're going to be interested in the work of.

00:31:35

Chris Benson must give the last word.

00:31:38

Henry Miller to Miller himself.

00:31:41

Any day I know that I can go now. Don't you know I've passed the age? You're lucky to live to 80. And that's pretty right after I did, I have always said you can do anything you like.

00:31:55

The house.

00:31:56

Destroy my books, anything.

00:31:58

Dead. I'm out of.

00:31:59

Thank God, because I expect to enter another world.

00:32:04

1.

00:32:05

Though I am not a believer, I can't say it in that tone, but I do think that there is more to life than this earthly life.

00:32:12

And that if this one was as good as it was for me, the other one will be even better.

00:32:18

Do you see?

00:32:20

I think I'd have a good time in hell, even probably.

00:32:24

That's where I'd meet my cronies. The man I love never in heaven. Naturally, if there were a heaven.

00:32:32

Late Henry Miller, who died on June the 7th.

00:32:35

Aged 88.

00:32:37

And I returned to the work of several living writers.

00:32:39

Here's Alex Hamilton with our review of what the critics say about new books in the British newspapers and weekly journals.

00:32:47

Seems to be all up.

00:32:48

I seem.

00:32:49

6 isn't 17.607 is of course the normal ration of novels for anyone critic, but usually the some similarity in.

00:32:49

This week.

00:32:57

The Sunday Times led with a.

00:32:59

And enthusiastic.

00:33:00

By Bernard Levin on the flight to Lucifer by Harold Bloom.

00:33:05

This is, he said, one of the most unusual novels was appeared in recent years, being an argument for the case. For Gnosticism, in the form of highly sophisticated science fiction.

00:33:15

But novels to be about Gnosticism here, and answered his own question.

00:33:19

I don't see why not.

00:33:22

I have seen several 1000 plays advocating the nationalization of the means of a means of production.

00:33:27

Additionally exchange.

00:33:29

So I can do the harm for the novel to concern itself from time to time with a somewhat more innovative theme.

00:33:34

Nobody else even mentioned the book.

00:33:36

In the times, Andrew Sinclair also told us a bit about himself at an elevated level.

00:33:42

Once in Sri Lanka, a body smart against me to send him stamps with views from the places I was visiting.

00:33:47

I asked him why, when I see them, he said I will travel to where you are.

00:33:53

Exit Buddhist monk.

00:33:54

Andrew Sinclair visits a number of places by means of novels with their settings in Zambia, Egypt, Polynesia and.

00:34:02

This is magic carpet, and he evidently enjoyed the views of magical Africa, particularly as shown by Naomi Mitchellson in images of Africa.

00:34:15

Country for young men set in the time of the trouble in Ireland, confused him.

00:34:20

So much so that Sinclair's own style became confusing, too, he concluded.

00:34:25

Time pleats like a fan.

00:34:27

But also pineapple chunks lie in weight in women's pots.

00:34:31

There is no magic journey here.

00:34:33

We are dropped in the middle of it at the time when the Celtic twilight becomes the crepuscular Nick.

00:34:40

Name where the pineapple blooms in the moonshine.

00:34:46

Simon Blow in the New Statesman also found Julia of Lawns look confusing, but suspected her of intending a disorganized to affect the confusion.

00:34:55

Of the IR.

00:34:57

He thought the cheesecake.

00:34:58

It was like hearing too many conversations at once in a crowded pub.

00:35:02

Furthermore, a chatter has been running for 60 years, which is a long time to stand by any bar.

00:35:08

After waiting one minute, they can't get certain.

00:35:13

Now Gordon is an experimental lawyer who often makes reviewers impatient and confused.

00:35:20

He was lucky in having.

00:35:21

Something to review, Ambrose, elevation and King was lucky to have two columns in the.

00:35:26

To explain.

00:35:27

Here's one reviewer who'd never give up on an obscure book.

00:35:31

I recall his.

00:35:32

Once reading a difficult novel four times convinced.

00:35:34

The meaning would come out.

00:35:37

I infer from what he said here that the vision is one man, the building, a cathedral which develops into the process of its making over many decades, and that the novelist has used it as a metaphor.

00:35:48

Creation.

00:35:50

Not for.

00:35:51

Hard work.

00:35:53

It is difficult and sometimes even enigmatic writer, and it will be no use of.

00:35:58

And he himself does not consult declaring at one point there's only one thing better than being understood, and that's not being understood.

00:36:06

Then there is still something to strive for.

00:36:10

Whether it was an eccentricity of writer or printer which made it necessary to jump back and forth from page 139 to 148 from 149 to 140, from 147 to 150.

00:36:24

In the absorber.

00:36:25

Anthony suite.

00:36:26

Peremptorily dismissed Gordon.

00:36:27

Look at me.

00:36:28

Association.

00:36:29

Lucky pros.

00:36:31

Every word suggests another word I could.

00:36:37

The.

00:36:37

The drip drip, dri.

00:36:38

Dropped.

00:36:41

Well, he said it.

00:36:42

And in Scotland, the novelist's naked country, he got equally short, ripped in the Glasgow Harold William Hunter confessed. He filed up on.

00:36:50

43 when he read.

00:36:52

Ambrose to lit the door.

00:36:54

The West Front knew everything and nothing, which is to say everything.

00:37:00

And that's everything.

00:37:01

Or, as you may well know from me.

00:37:04

Alexand.

00:37:06

Name of Dorothy as well known in New Zealand, where she runs a pioneer children's book, Fleming Business.

00:37:12

She's an expert on children and reading, and last month she was given an Eleanor Surgeon Award for Outstanding Services to children's literature.

00:37:20

She's just published a book called Babies Need Books, which argues that if you've got children, you should put books into their hands.

00:37:28

From the very.

00:37:29

She's been talking to me about.

00:37:30

OK.

00:37:32

Most people seem to think that children need books from above 2 and woods. For example, in the past.

00:37:40

Lists which were compiled usually the first.

00:37:45

Back it would be two to five.

00:37:47

How early?

00:37:47

Do you think they begin?

00:37:50

I think babies should have books around them and be introduced to books from the time they first born.

00:37:55

Certainly, child. I've noticed that they'd like to know.

00:38:00

Them around the room, but.

00:38:07

I'm sure that they are because if one is using books, one is speaking to a child and the earlier parent starts speaking to their children, the better it is. Children need to be introduced to language through very simple.

00:38:18

OK.

00:38:22

Words. What they actually need is to be surrounded by a rich and complex.

00:38:28

Language from the time they born and if you introduce them to.

00:38:32

This.

00:38:33

More likely to happen.

00:38:36

You're testing right early contact promote development and so on, and I feel we're already we've got looming up behind us. The specter of the anxious middle class parents determined to get the child.

00:38:50

On and better than its peers, in other words, the pushy middle.

00:38:53

Class, isn't it?

00:38:55

Really something quite void.

00:38:58

I think I did.

00:38:59

I mentioned this in the conclusion that heaven forbid that I should add my voice to this.

00:39:08

Rather deplorable trend. Now the people you're talking about are people who want to teach, they want to equip children with facts.

00:39:16

My suggestion is that one can absolutely tune 1's back on almost utterly uninteresting lessons.

00:39:26

Read wonderful stories to children, and this is actually how they learn because you're equipping them with the tools of food.

00:39:33

Thank.

00:39:34

But you think is infinitely more important than the accumulation effects.

00:39:38

How much of your book is delivered to a reading list chapter by chapter age, by age of books you recommend for children of those ages, but people use your book as a means of ordering these books directly from publishers, say, or.

00:39:50

Uh.

00:39:53

By some other method.

00:39:55

World, where they couldn't get.

00:39:58

A section at the front of the book which.

00:40:00

Scribes, which helps people to find the publisher.

00:40:04

Many, many people are not very used to.

00:40:06

At.

00:40:06

Details in front of a book and make suggestions about what one can require of a book seller. Many people feel reticent about going into book shops, and I like to think that.

00:40:17

This particular chapter has equipped them with the sort of questions they need.

00:40:21

To find out who published a book where you can get it also.

00:40:24

What can be?

00:40:26

Of all the booksellers, all librarians.

00:40:28

So use properly. Your book could be a key to getting the right.

00:40:32

Books or the child?

00:40:33

Wherever he or she happens to live in the world.

00:40:36

It's actually a manual.

00:40:37

It's as simple as that. I think it's a manual.

00:40:40

And I can talk about the importance of.

00:40:44

Books well before they have two years old.

00:40:47

Any discussion?

00:40:48

Those are the sort of.

00:40:49

Which would make an impact from the child.

00:40:51

Hey. Hey.

00:40:53

Certainly, I think there are.

00:40:54

There are two.

00:40:55

Of this.

00:40:56

On the one hand.

00:40:59

You would want.

00:41:00

Make sure that the baby starts to recognize the book as a thing, as distinct from other things, because the book is a very remarkable object, of course.

00:41:10

Now for this I think we.

00:41:11

Very, very brightly coloured books.

00:41:14

And I'm very fond of the mess room **** Bruner books.

00:41:18

I think I told him here about beers for bear for choppers. I catch you for a baby. You can see the baby Robins head about and fix the guys often and rather cross eyed fashion and the first page of that book, which is very, very bright red apple.

00:41:34

On a bright bright yellow background.

00:41:38

Functionality stage is to start acquainting the child with the rhythms and the cadences of language, and there is nothing better here than nursery rhymes.

00:41:38

Won't.

00:41:49

You mean?

00:41:50

A lot of nursery rhyme books in your lesson.

00:41:53

I'm glad to see you really give Billings.

00:41:55

I think that Marvel collection.

00:41:56

Big treasury.

00:41:59

Oh, yes, that's a wonderful book, yes.

00:42:02

Dorothy Batra, ladies Knee book established by Botley Head at £4.95, I'm sure.

00:42:03

This is.

00:42:09

True.

00:42:09

Early reading is good for children, but the fact remains that a number of remarkable people don't have access to books in their childhood, but still tonight.

00:42:17

The British playwright, who died in 1967 aged 94.

00:42:18

Oh.

00:42:24

His death was great.

00:42:26

In that he was murdered by his homosexual lover, Kenneth Halliwell, with whom we live in an easier relationship for.

00:42:31

Oh.

00:42:32

Years or deaths, but to me the short of brilliant career is a playwright. Only a few years, with a handful of plays, he got something quite new to the English stage. Black comedy coupled with a wit just as sharp as Oscar Wilde.

00:42:47

Entertaining Mr. slow. What?

00:42:52

Several other plays to boost were broken down, and the unjocaable about GP6 and death about the subject of fast, most brilliant kind.

00:43:01

Biography of Joe Orton.

00:43:03

Been written by John Laugh American writer living in London and it's now come out.

00:43:07

Paperback.

00:43:08

Books title freak out your ears reflects the outrageousness and sexual innuendos of orphans trade and gives a vivid account of Ortons early years in woodland to have left.

00:43:17

Yeah.

00:43:20

As John Laurence explains, there were years virtually without books.

00:43:23

Up until the age of 17, when he got interested in amateur dramatics.

00:43:29

He was semi literate by the time he was writing he was the Master of.

00:43:37

Syntax for English theater. He really is on a line of.

00:43:40

From a wild Shaw.

00:43:44

Coward Orton. Really.

00:43:46

There was also in.

00:43:47

Childhood.

00:43:47

There a strong element in his mother.

00:43:50

Keeping sex out of spite.

00:43:51

Something nasty to begin with.

00:43:53

You just all on.

00:43:54

Which she personifies this sort of.

00:43:58

It's something that he.

00:44:00

As a homosexual was always trying to laugh.

00:44:03

He was trying as a writer and throughout his life to sort of just make room for every variety of human experience, drawings, attention to the notion that normality was a very relative term.

00:44:15

And he found his mother.

00:44:16

Horror at the flesh.

00:44:19

Something quite amusing from this lecture and upbringing even moved into theatre by way of getting involved in a mathematics. He then came to London and was taken up, wasn't he by Kenneth Hallowell.

00:44:32

****.

00:44:33

Managed to get a scholarship to Toronto very hard.

00:44:38

And he went in 1950 Toronto, where he met the very first year he was there, Kenneth Halliwell.

00:44:46

18 Hallowell was 25.

00:44:49

And in Holloway.

00:44:50

He called brother and father.

00:44:55

A man who had some money, who was much better educated, who knew about wine.

00:45:00

He took Joe over, took him to the right channel.

00:45:02

Came.

00:45:05

Like.

00:45:06

Anyway.

00:45:08

Well.

00:45:09

And they started to write together.

00:45:11

First, it was Hallowell who was writing the novel, and.

00:45:16

Which was titled.

00:45:18

Gradually red.

00:45:18

What is your name?

00:45:20

Replay.

00:45:20

Have started to write who is very vivacious and how because he had a very tough life.

00:45:27

Good morning.

00:45:28

Father killed himself.

00:45:31

How well was the Rose speared unhappy.

00:45:33

Yeah, you could never.

00:45:34

Over the wound of this childhood.

00:45:38

It was a very lively.

00:45:43

And impoverished in his life, but truly every year.

00:45:47

Managed to build himself up.

00:45:51

Stories.

00:45:54

Around 1959.

00:45:57

Started to write plays and do work by himself.

00:46:01

Actually it was 1957.

00:46:05

Yes.

00:46:05

And in 5G, even in that surpassed his predecessor.

00:46:10

Who was too self-conscious.

00:46:13

And two wounded to really ever be an artist.

00:46:16

After.

00:46:17

All they both dreamed of being famous as they all.

00:46:20

And it is the tragedy of their relationship, which I document in the book and a very interesting.

00:46:26

Probably didn't.

00:46:27

Heterosexual marriage, as opposed to homosexual marriages.

00:46:31

Of how you share credit, how you share the creative input of.

00:46:32

More.

00:46:38

2.

00:46:38

When one person, as long life.

00:46:43

One of the sad things is that for Halloween, great creative effort was in.

00:46:50

Reading Orton to be himself.

00:46:53

He wanted some association with Orton celebrity.

00:46:57

Orton.

00:46:58

Was too naive and new to fame.

00:47:03

To understand how to share.

00:47:05

The final results of this.

00:47:06

That guy well.

00:47:07

Alton and then killed himself.

00:47:09

And you begin.

00:47:10

Well, book with an account of.

00:47:13

Did you do that? Nearly tossed.

00:47:16

All because you thought the death was, in fact running more significant than most people's deaths are well.

00:47:23

After both parts of that are yes.

00:47:26

Dad.

00:47:28

And without that, it's probably the most awesome, but the most tragic loss.

00:47:32

To English.

00:47:33

Theater since Marlow's death.

00:47:35

How well hammered wouldn't hit it?

00:47:38

The width of the world got irresistible.

00:47:40

What happened?

00:47:41

How low?

00:47:41

I had these were nurtured.

00:47:44

He destroyed he also in that gesture.

00:47:49

Gained an association.

00:47:50

With Orton and death that he was never able to.

00:47:53

A life.

00:47:55

The reputation he'd reached at times his death was.

00:47:59

Increasing it's.

00:48:00

Pretty fly. It's going to happen to none.

00:48:02

Talked about him being introduced and.

00:48:05

Do you think in the end he's going to be put on this sort?

00:48:08

I'm listening.

00:48:09

Level of wild.

00:48:11

Well, I know this is going to sound as heresy, but Wharton always said that he hoped that.

00:48:16

Would write the plans.

00:48:18

Good is the importance of being.

00:48:20

There are some people, myself included, who think that in what about? So he did write a play as good as the importance of being honest. I think as a playwright, as a man who manipulates both words and scenes to create.

00:48:32

A pile of excitement. I think Wharton holds his own with wild and I think because his play delivers so much laughter so much.

00:48:42

And this is strange because he's a very dark and aggressive laughter, with lines like with madness. As with vomit. It is the passer by.

00:48:52

Receives the inconvenience.

00:48:54

With lines like that, what happens is and this is the wonderful and mercurial thing about great comedy, is that out of all this, darkness is able to create joy, and I think Whitton will be around a long time after the serious writers of his era.

00:49:04

Seat.

00:49:11

Have long been forgotten, especially because he has a kind of generosity and skill, desire to entertain and the ability to do it.

00:49:13

Sure.

00:49:18

Memo.

00:49:19

Great flesh.

00:49:20

But the don't.

00:49:22

Your LA author of prick up your ears comography of Jew Alton, which is published in paperback by Penguin at one time.

00:49:32

Best place is entertaining Mr. Sloan, which is this rather charming song written and performed by Georgie Fain.

00:49:43

Let's play ourselves now and.

00:49:45

Till the next book program.

00:49:48

My breakfast in bed.

00:49:49

That's what he said he'd like to begin with.

00:49:56

The blank.

00:50:07

I.

00:50:12

Who do you know?

00:50:14

That you need to give to.

00:50:31

I.

00:50:56

The book program was presented by Humphrey Carpenter.

00:50:59

After after you.